Book Reviews

Red Ink: Native Americans Picking up the Pen in the Colonial Period. By Drew Lopenzina. Reviewed by Geoff Hamilton. 147
American Allegory: Lindy Hop and the Racial Imagination. By Black Hawk Hancock. Reviewed by Christopher J. Wells. 148
Making Cinelandia: American Film and Mexican Film Culture before the Golden Age. By Laura Isabel Serna. Reviewed by Dolores Tierney. 149
Mine Eyes Have Seen the Glory: A Journey into the Evangelical Subculture in America, 25th Anniversary Edition. By Randall Balmer. Reviewed by Gene Deerman. 150
The East is Black: Cold War China in the Black Radical Imagination. By Robeson Taj Frazier. Reviewed by Keisha N. Blain. 151
The Hoarders: Material Deviance in Modern American Culture. By Scott Herring. Reviewed by Kevin J. Porter. 152
The Political Force of Musical Beauty. By Barry Shank. Reviewed by Kara Attrep. 153
A Shadow Over Palestine: The Imperial Life of Race in America. By Keith P. Feldman. Reviewed by Bill V. Mullen. 154
Beyond Civil Rights: The Moynihan Report and Its Legacy. By Daniel Geary. Reviewed by Brian S. Mueller. 155
Black Silent Majority: The Rockefeller Drug Laws and the Politics of Punishment. By Michael Javen Fortner. Reviewed by Shannon King. 156
Cinema Rights: Regulation, Repression, and Race in the Classical Hollywood Era. By Ellen C. Scott. Reviewed by Peter Catapano. 158
Don't Act, Just Dance: The Metapolitics of Cold War Culture. By Catherine Gunther Kodat. Reviewed by Andrew Wasserman. 159
Folksongs of Another America: Field Recordings From the Upper Midwest, 1973–1946. By James P. Leary. Reviewed by Robert E. Walls. 161
Oklahomo: Lessons in Unqueering America. By Carol Mason. Reviewed by Colin R. Johnson. 162
On Race and Medicine: Insider Perspectives. Edited by Richard Garcia. Reviewed by David Colón-Cabrera. 163

Pastrami on Rye: An Overstuffed History of the Jewish Deli.
By Ted Merwin. Reviewed by Shelby Shapiro. 164
Racial Ambiguity in Asian American Culture. By Jennifer Ann Ho.
Reviewed by Jeehyun Lim. 165
Seeing Green: The Use and Abuse of American Environmental Images.
By Finis Dunaway. Reviewed by Colin Fisher. 166
Sounding the Color Line: Music and Race in the Southern Imagination.
Edited by Erich Nunn. Reviewed by Tammie Jenkins. 168
South Side Girls: Growing Up in The Great Migration. By Marcia Chatelain.
Reviewed by LaShawn Harris. 169
Tales from the Haunted South: Dark Tourism and Memories of Slavery from the Civil War Era. By Tiya Miles. Reviewed by Leigh Fought. 170
Theatrical Jazz: Performance, Àse, and the Power of the Present Moment.
By Omi Osun Joni L. Jones. Reviewed by Stephanie Leigh Batiste. 171
We Believe the Children: A Moral Panic in the 1980s. By Richard Beck.
Reviewed by Matthew Stewart. 172
West of Harlem: African American Writers and the Borderlands.
By Emily Lutenski. Reviewed by Michael Nieto Garcia. 173

Editorial note: Book reviews are edited for typographical errors, and otherwise are printed as received.

Reviews

RED INK: Native Americans Picking up the Pen in the Colonial Period. By Drew Lopenzina. Albany: State University of New York Press. 2012.

The title of Lopenzina's book—*Red Ink*— invokes an era of under-appreciated literary production by Native Americans, while punning on two crucial features of that production: its enduring vulnerability to revision and erasure by hegemonic cultural "editors," and the blood-spattered historical context in which it took place. This is an impressively thorough and often compelling study; it highlights the processes of assimilation and the strategies of resistance visible in a range of colonial texts composed by indigenous authors while extending the bounds and enriching our understanding of Native American literary history.

Lopenzina's introduction anatomizes Euro-American cultural presumptions about Native literary presences, and surveys the efforts of Native authors in the colonial period to negotiate agency within print culture and reconcile (however precariously) indigenous and Western beliefs. As Lopenzina argues, "While Natives who entered into the realm of print discourse in the colonial period were not always, in their views and stances, in lock step with another or necessarily representative of all indigenous culture at the time, they nevertheless contributed to an emerging body of Native intellectual tradition that dynamically engaged the settler culture and stamped their own presence upon a period that, in response, has collaborated to deny their historical relevance" (9). The book's chapters move through a consideration of the dynamics of "contact" and attempts by the European colonizers to deny or "unwitness" forms of Native American literacy and wider cultural achievement; the fate of Native Americans who studied at Harvard's Indian College and helped administer New England's first printing press; the Wampanoag's textual efforts to defend and preserve their culture in the context of King Philip's War; Samson Occom's articulation of Mohegan survivance within the hegemonic conventions and disciplinary controls of eighteenth-century print culture; and finally the achievement of the Mohicans of Stockbridge, Massachusetts, who creatively managed their own literacy in order to secure a greater measure of control over their colonial destiny.

Red Ink effectively builds on recent scholarship investigating the dynamics of early Native American literacy—above all, Lisa Brooks' *The Common Pot: The Recovery of Native Space in the Northeast* (2008), which it complements in arguing for the long-standing importance of written communication in indigenous cultures and the particular significance of textual struggles for autonomy in the colonial era. One profound implication of this scholarship is its complication of the familiar but simplistic privileging of orality over textuality as the "authentic" mode of indigenous expression. Native writing has a much longer and more intricate history than is often recognized, and, as Lopenzina demonstrates, "In many cases, access to the tool of alphabetic literacy was what preserved both individuals and entire Native communities" (168).

If there is a prominent weakness in this study it is its tendency, on occasion, to lose the momentum of its argument within expansive commentaries on the historical contexts informing particular texts. Nevertheless, *Red Ink* represents an important, broadening contribution to our understanding of the history of Native American literary self-assertions.

Geoff Hamilton University of Toronto

AMERICAN ALLEGORY: Lindy Hop and the Racial Imagination. By Black Hawk Hancock. Chicago, IL: University of Chicago Press. 2013.

As a graduate student in Chicago, the sociologist Black Hawk Hancock thought he was simply pursuing a hobby but ended up finding a long-term research project. In *American Allegory: Lindy Hop and the Racial Imagination*, Hancock interrogates issues of appropriation, whiteness, and racialized nostalgia within the predominantly white subculture of American swing dance revivalists. Fusing his training as a sociologist and professional dancer, Hancock approaches this task through a paradigm he terms "carnal sociology" which involves not only reflexivity and corporeal participation but also an investment in the rigor of embodied engagement with a particular movement practice. As such, his approach echoes the ethnomusicological principle of "bi-musicality," which encourages dedicated applied practice as a musician within the musical culture one seeks to investigate. In the book's first chapter, "Finding the Pocket," Hancock uses Lindy Hop aesthetics and pedagogy to outline his carnal sociology approach. In chapters two and three, he discusses his own experience as a Lindy Hop instructor as well as the dialectic of de-racialization and racial fetishization driving the appropriation-as-kitsch consumer dynamic within contemporary Lindy Hop subculture. In the book's final chapter, Hancock juxtaposes this predominantly white space with the contemporary African American practice of "Steppin'," another form of dance descended from the lindy hop.

The theoretical framework Hancock explicates in chapter one—tying together corporeal labor, embodied knowledge, and mastery through a heavy use of Wacquant—is the book's most problematic section. In his laudable effort to build his "carnal sociology" paradigm and push other scholars to value embodied knowledge, Hancock implies, and at times outright suggests, that there exists a Platonic ideal of perfect dancing that constitutes the "real" Lindy Hop that only a privileged few "elite" dancers ever access. Even more troublesome is his implication that the pathway to this privileged embodied knowledge is through the sorts of systematically codified dance courses he was teaching during his research. As such, this element of Hancock's thinking undercuts his subsequent analysis, where he so astutely critiques white dance teachers and dance studio owners' to encourage appropriation precisely by de-racializing access to Lindy Hop participation.

To be fair, Hancock's lionization of labor and mastery does reappear in the book's final, and in my opinion strongest, chapter where Hancock details his experience becom-

ing accepted within Chicago nearly exclusively black subculture of "Steppin'" dancers. Here, Hancock shows how his skill as a dancer demonstrated a genuine commitment that pushed through any skepticism about his intentions. Thus, while Hancock effectively demonstrates that in African American dance traditions talent often does matter in traversing racial boundaries, I wish he had done more to explicitly and reflexively apply the same highly sensitive analysis of racialized power and cultural specificity to this ethic of mastery among black dancers as he does to dynamics of entitlement and appropriation among white dancers. Ultimately, despite my reservations about the chapter "Finding the Pocket," this book is well-written, thoroughly researched, and a timely contribution to current conversations about appropriation within critical whiteness studies and embodied practice-as-research within dance studies.

In addition, Hancock's ability to engage major figures in the Lindy Hop revival in explicit, at times uncomfortable, conversations about race demonstrates his strength as a sensitively dialogic ethnographer. Hancock's choice to use ample text from these interviews in the book both foregrounds his subjects' voices and creates a unique and valuable archive for future researchers.

Christopher J. Wells Arizona State University

MAKING CINELANDIA: American Film and Mexican Film Culture before the Golden Age. By Laura Isabel Serna. Durham, NC: Duke University Press. 2014.

In the 1920s American films dominated Mexico's cinemas creating the fear in its cultural elites that Mexico would become a cultural dependent of the United States. In *Making Cinelandia American Film and Mexican Film Culture Before the Golden Age* Laura Isabel Serna compellingly argues that rather than acting as a "form of cultural imperialism" (1), American films and film culture engaged city dwelling Mexican moviegoers (on both sides of the border) in ways that ultimately molded their identities as modern Mexicans beyond the cinema. Borrowing the title of a popular Mexican film magazine from the time, *Cinelandia*, Serna develops the idea of Cinelandia as a "distinctly Mexican cultural space" of "American film culture as seen through Mexican eyes." She suggests that the Mexican audiences in Mexico translated, appropriated and adapted American cinema (its films, its characters and its narratives) in the service of not only Mexico's post-revolutionary nation-building project, but also in the production of Modern Mexican subjectivities (7, 217). Additionally, she suggests, Mexican filmmakers used U.S. cinema's stories, technologies and films in the push towards Mexican modernity (215). For migrant Mexican audiences in the U.S., who were still bound "by affective ties to the nation," "moviegoing became a central part of their experience of modern life and its new models of gender and social relationships" (183).

This was despite the fact that, as Serna points out, pre-sound American cinema was profoundly racist both in its depictions of Mexico and Mexicans and in its casting of extras "of color." She notes that Mexican extras were hired to play a range of "darker" and "naked" ethnicities and also for specifically risky roles (212). She also argues that just because Mexican audiences on either sides of the border "loved American serials, dramas and comedies" does not mean that they viewed these films "uncritically" or were not aware of the racial hierarchy of American silent cinema (11). She suggests Mexican audiences were on the whole resistant to images which denigrated Mexico.

The book is divided into two parts. The first part "The Yanqui Invasion" follows American cinema's "invasion" into Mexico—with chapters that explore in turn: how U.S. film companies took control of the Mexican market; the role of movie theatres and

exhibition and the social practice of going to the cinema in the post revolutionary nation-building project; and the ways the press disseminated American film and fan culture that addressed a largely (conceived to be) female audience. The second part "Border Crossings" looks at changes in Mexico as a result of the popularization and diffusion of American film culture including chapters on: the appearance of the *pelona* who defied traditional gender and class norms, attempts to censor Hollywood's "racist representational practices" in its depictions of Mexico and Mexicans, and how racism shaped Mexican migrants' experience of moviegoing in the United States (including segregation and discrimination at movie theatres) encouraging migrant audiences to identify with Mexico.

Making Cinelandia makes a highly significant contribution to current research that takes into consideration how transnational influences shaped both Mexican (Tierney, 2007; 2011) and other national film cultures in Latin America (Karush, 2012). Serna's book is also a welcome addition to the English language bibliography on film and film culture in Mexico. But it also makes an important new contribution to the field by filling a significant lacuna. While Mexican Golden Age Cinema, from 1936 to 1955 has been the object of numerous recent studies, the silent era has received much less attention. And, as Serna points out, English language scholarship that does exist on this period tends to focus on the few films which survive rather than on the "popular experience of Mexican audiences" (xiv). She also suggests that the silent era, the period between the end of the revolution and beginning of the Golden age is often looked at purely in production terms as a "moment of anticipation" where films like *El automovil gris* (1919) look forward to the future greatness of Mexican cinema. Serna's book counters the idea that this period in Mexican film history did not have its own valid film culture, and makes the argument that across Mexico in both urban and rural areas the act of going to the cinema itself (and other practices around the cinema) generated a national film culture that was perceived as being a part of Mexico's own modernity.

Making Cinelandia is a ground breaking cultural history. It is admirable for the attention it pays to the performative, promotional, and cultural practices that were a part of moviegoing and for its extensive archival research across Mexico and the United States. It is original, thoroughly readable and accessible and, most significantly, it changes how we think about Mexican film culture in the twentieth century.

Dolores Tierney University of Sussex, United Kingdom

MINE EYES HAVE SEEN THE GLORY: A Journey into the Evangelical Subculture in America, 25th Anniversary Edition. By Randall Balmer. New York, NY: Oxford University Press. 2014.

We can all be glad for the twenty-fifth Anniversary Edition of *Mine Eyes Have Seen the Glory*, by Randall Balmer. In capturing, with respect and compassion, the lives and sentiments of evangelical Americans Balmer gifted scholars and students with a wide-ranging analysis of a social group that continues to strongly influence American society. The original analysis offers what is still one of the best discussions of such issues as the development of churches *qua* organizations, the historical and contemporaneous force of millennialism, how "oddities" such as faith healing constitute the evangelical experience, and the impact of social location on our research (via Balmer's frank disclosures of self throughout his analytic narrative). In this anniversary edition we also get new material—a chapter on Latino evangelicals and an afterword with updates on people and churches from the original research.

Balmer's attention to the term evangelical also remains relevant. Today, more perhaps than in 1989, we are uncertain who is included in this term. Or, perhaps not confused; rather, many simply still assume evangelicals comprise a homogenous group, share a set of beliefs, evangelize in similar ways, etc. That was not sufficient then, and is even less so today. Today evangelical congregations include LGBT in their names, policies, and agendas. We see the growth of "prosperity gospel" churches. And, the evangelical Left thrives. Balmer addressed the problem of definition (originally) by contextualizing evangelical subculture within historical shifts across the twentieth century. The question of definition is reflected in the chapter on Latino evangelicals and in the afterword, when Balmer considers theology in and contemporary evangelical services. Balmer is dismayed by the elevation of "praise music" and the neglect of the sacrament of the Eucharist, causing a "diminution of the gospel, a departure from the capacious words of Jesus, who invited all who labor and are heavy laden to come and find comfort" (378).

The chapter on Latino evangelicals provides a solid examination of their impact on American evangelicalism. Partly it is the youth of American Latinos (median age is 27, while 37 is the median age for the general population) that fuels their importance—young people are bringing greater attention to issues of social justice across all arenas of American life and the evangelical subculture is no exception. In this case, the driving issue is immigration reform. As Balmer puts it, "[it] represents a kind of redemptive symmetry. Just as a path to citizenship allows immigrants to move from the shadows and seek a better life, so too evangelical advocacy on their behalf allows evangelicals to reclaim its noble legacy" (350).

Then and now it remains a fair question whether Balmer gives a pass to evangelicals in regards to their participation in reactionary politics. If this is your question, I strongly recommend you read Balmer's afterword. Candidly and with heart Balmer gives us his response by sharing how his own (complicated) position toward evangelicalism has changed.

Gene Deerman Eastern Illinois University

THE EAST IS BLACK: Cold War China in the Black Radical Imagination. By Robeson Taj Frazier. Durham, NC: Duke University Press. 2014.

In a fascinating new book entitled *The East is Black,* Robeson Taj Frazier explores the significance of China for a cadre of black activists and thinkers during the Cold War. Drawing on an impressive array of primary sources from the United States and China—including archival material, newspapers, oral histories, films, and travel narratives—Frazier describes how W.E.B. Du Bois, Shirley Graham Du Bois, Robert F. Williams, Mabel Williams, Vicki Garvin, and William Worthy "deployed and grappled with media, travel, and travel narrative in their interactions in China and in their formulations of transnational politics" (4). Using the terms "radical imagining" to describe the ideas, interactions, political practices, and creative expressions that he traces, Frazier deepens our understanding of the cultural and political exchanges and historical connections between people of African descent and persons of Asian descent. In five chapters (including a coda), Frazier examines the significance of China's march towards socialism for black Americans during the Cold War. These men and women, Frazier asserts, "opposed U.S. imperialism abroad and capitalism and antiblack racism at home … [and] made it well known that the social and economic treatment of black Americans and racial minorities in the United States amplified the inadequacies of the country's paradigm of international relations and world community" (5).

While Frazier is attentive to the myriad ways black men and women engaged China and endorsed Afro-Asian solidarity, he pays equal attention to the contradictions in their positions. In the first chapter, Frazier describes the significance of the Du Boises' visit to China in 1959, highlighting the couple's admiration for China's modernization project, the "Great Leap Forward," and the efforts to strengthen relations between Africans and the Chinese. According to Frazier, the Du Boises "believed that China's rejection of U.S. domination and its projects to induce China's economic advancement could aid decolonial efforts in Africa" (47). Yet, they overlooked the disastrous consequences of the "Great Leap Forward" and "perpetuated a paternalist framing of Sino-African relations: Africans as under Chinese tutelage" (49). In this chapter, Frazier also offers a close reading of Du Bois's historical novel *Worlds of Color* (1961), unpacking some of the contradictions in the black radical imagination and interrogating global discourses on race and racial identity. In subsequent chapters, Frazier grapples with these tensions through an exploration of the ideas and activities of a diverse group of black men and women who engaged in transnational political practices through various mediums including journalism, media, and overseas travel.

Frazier's *The East is Black* is a deeply nuanced and well-researched book that enriches the literature on twentieth century black internationalism. It is a welcome addition to the growing body of scholarship on Afro-Asia by Gerald Horne, Robin D. G. Kelley, Yuichiro Onishi, and others. Among its many strengths, Frazier's book highlights the gendered contours of black transnational ideas and activism; and draws insights from various fields including history, American studies, and critical race theory. Through careful and in-depth analysis, Frazier has written an important study, which will enhance undergraduate and graduate course syllabi on a range of topics including Race and Ethnicity, Transnationalism, and the modern African Diaspora.

Keisha N. Blain University of Iowa

THE HOARDERS: Material Deviance in Modern American Culture. By Scott Herring. Chicago, IL: University of Chicago Press. 2014.

Scott Herring's *The Hoarders: Material Deviance in Modern American Culture* is a provocative book that interrogates contemporary psychology's treatment of hoarding as a mental illness. Herring demonstrates that "the hoarder" is not a transhistorical reality resulting from defective DNA or deteriorating neurons, but a cultural construct embodying and enforcing powerful social norms about appropriate attitudes and behaviors toward objects. People who flagrantly violate these norms face medico-juridical consequences, and the spectacles made of hoarders "function as visible reminders of how we should not engage with things" (8). Without discounting that many people who hoard suffer and cause harm, Herring questions whether hoarding invariably leads to or results from mental anguish or trauma; when it doesn't, Herring calls upon readers to "[l]et objects and owners have their quiet, in their peace. It would be nice if these things somehow became less important, more immaterial, not quite so much cause for concern" (141).

Herring's critique is informed by material culture studies, queer studies, and disability studies, though his genealogical method is most indebted to the work of Michel Foucault. Herring limits the scholarly apparatus throughout, relegating most of it to a brief "Note on Method" and to endnotes. Instead, he devotes his efforts to the explication, contextualization, and analysis of four fascinating genealogies that illuminate some of the steps by which the formation and pathologization of "the hoarder" became imaginable. Chapter 1 discusses the wealthy, elderly Collyer brothers, Homer and Langley, who be-

came sensational news in 1947 after their corpses were found in their Harlem brownstone, which contained "over one hundred tons of material ranging from several grand pianos to scads of pinup posters" (19) as well as "stacks of bundled newspapers" that had collapsed on Langley, burying him alive. Herring argues that the brothers came to be seen not only as embodiments of the perceived "social disorganization" of Harlem, but also as "material and mental deviant[s]" (43) whose strangest curios turned out to be their own bodies. Chapter 2 describes the furor surrounding the estate sale of Andy Warhol, whose massive, eclectic collection of personal belongings ranged from paintings and sketches by famous artists to chewing gum and a plaster lobster. Herring contends that Warhol's desire seemingly to save everything ran afoul of efforts to rationalize, legitimize, and standardize the collectibles market, separating objects worth saving, selling, or buying from ephemera and junk. Chapter 3 covers the contributions of Sandra Felton, founder of Messies Anonymous, to the development of a new occupation: the professional organizer. Felton's abhorrence of clutter stems from her belief that a messy home is symptomatic of "an overloaded material mindset that can and should be changed with the help of the organizer" (97). However, this change is difficult to achieve because hoarding is perceived as a damaging "addiction to stuff" (102) that can be overcome only through a process of recovery or, as Herring wryly puts it, of "*material reorientation*" (99). Chapter 4 focuses on Edith Ewing Bouvier Beale and her daughter (relatives of Jacqueline Kennedy Onassis), who faced eviction from their East Hampton mansion because of unsanitary conditions. Despite not being particularly troubled by anything other than the attempts to make her residence conform to the city's health code, Edith came to be seen as an example of someone "troubled in old age," the dark counterpart to the ideal "successful ager" (121) of geriatrics, whose "optimal aging . . . often implied the optimal use and appreciation of stuff" (122).

I do have two concerns about *The Hoarders*. First, for a book whose main text runs 141 pages minus partial or full-page images, it has far too many lengthy anticipations of what will be said and extended reminders of what has been said, producing at times the curious sensation that the main text is *elsewhere*. And second, although I recognize that Herring limited himself to four genealogies in this "far from exhaustive book" (140), he could have provided a better sense of the sheer multiplicity of examples that might have been discussed instead of, or even alongside, those he selected. For example, surely *Citizen Kane*, perhaps more so than the Collyer brothers, has contributed to the collective imaginary of the reclusive, wealthy hoarder incapable of distinguishing the priceless from the worthless; and Warhol's penchant for collecting carousel figures reminds me of Alex Jordan's House on the Rock in southern Wisconsin (opened in 1959), which boasts, among its many attractions (several of disputed authenticity), the world's largest carousel. The narrow focus on such few examples—especially in a book that, thanks to the many redundancies, already feels thin—can erode confidence in the larger generalizations that Herring makes. Even so, *The Hoarders* is an engaging, timely book that, given its topic, should have broad appeal for readers within and beyond cultural studies.

Kevin J. Porter University of Texas at Arlington

THE POLITICAL FORCE OF MUSICAL BEAUTY. By Barry Shank. Durham, NC: Duke University Press. 2014.

Barry Shank's *The Political Force of Musical Beauty* is an ambitious and wide-ranging exploration of the political and beautiful in popular and avant garde musics. Shank is obviously a fan of the music he investigates, and his love for the eclectic styles

he examines is clearly exhibited through his close analysis of the many works and performances he brings together in the text.

Shank dismantles the traditional manner of exploring the political in music by interrogating the focus on identity in music studies, especially popular music studies. Relying upon French philosophers Jean-Luc Nancy and Jacques Ranciere and Belgian political theorist Chantal Mouffe, Shank challenges the conventional approach to examining the political in the musical by stressing beauty (music's aesthetic qualities) over identity politics.

The subject matter of Shank's investigation is broad—from the use of a Vera Hall sample in a Moby track to the drone in The Velvet Underground's music to anthems (Civil Rights and soul) to Japanese composers Yoko Ono and Toru Takemitsu to Patti Smith to contemporary ensembles such as Alarm Will Sound to the Tuareg band Tinerawin. Within this range of musical styles, bands, and musicians, and the investigation of the political and beautiful in each of these different settings, Shank demonstrates that audiences form juxtapolitical communities through the act of listening. These communities, Shank emphasizes, reveal that while different hearings arise from individual listeners, the aesthetic power of music allows for a community to form based on difference. This fundamental reworking of the understanding of how the political in the musical is formed is an important contribution to music studies. By emphasizing the shared recognition of the power of musical beauty among communities of difference, Shank provides an alternative understanding of the political potential of music—one that does not rely necessarily on confined communities based on identity.

A limitation of Shank's work lies in the eclectic sources he chooses to analyze. While certainly versed in many different genres and musical styles, Shank's analysis of some musical traditions (especially non-Western ones) are not quite accurate. For instance, Shank's analysis of the term *sawari* in Japanese music needed more research. This term, while certainly known to Japanese musicians, is not applied in the way Shank discusses it in the text. However, this critique is a minor one given the range of musical styles analyzed in Shank's study.

Finally, although a series of case studies, this book, because of the many different genres, styles, and musicians/composers examined, should be read as a whole. While some may find a particular genre or individual interesting, the introduction and first chapter set up a dialogue about musical beauty and its political potential that is continued throughout the book. Therefore, the reading of the case studies independent of one another may leave the reader with questions that are addressed in the first chapters of the text. Therefore, the book provides a cohesive arc and is best read as one large study.

Shank's work provides an important contribution to the study of music and its political potential. His close analysis of vastly different works through the lens of the political power of musical beauty will prove an invaluable contribution to the study of music writ large.

Kara Attrep Bowling Green State University

A SHADOW OVER PALESTINE: The Imperial Life of Race in America. By Keith P. Feldman. Minneapolis: University of Minnesota Press. 2015.

Keith Feldman argues persuasively that U.S. imperialism and domestic racism in the post–World War II era are streams fed continuously by the "entangled history of the United States, Israel, and Palestine" (5). Feldman shows that American exceptionalism, racism directed against African-Americans, and Islamophobia have each been nurtured by U.S. state support for Israel and Zionism. Part two of Feldman's narrative is the dialectical surge of Arab, Palestinian, and African American voices that have challenged

this support. This "contrapuntal" movement is the thrust of Feldman's book, which is a significant contribution to scholarship on U.S. imperialism.

Chapter 1, "Specters of Genocide," explains how the 1975 United Nations General Assembly Resolution 3379 deeming that "zionism is a form of racism and racial discrimination" set the American state in conflict with African American and Palestinian scholars and activists who helped generate the resolution. The state in turn mobilized its machinery to overturn the resolution in 1991 (the only General Assembly Resolution ever overturned, Feldman notes). Yet as Feldman points out in Chapter 2, "Black Power's Palestine," the tide of anti-Zionist protest could not easily be pushed back. Both the Student Non-Violent Coordinating Committee and the Black Panther Party sided with the Palestinian Liberation Organization and Palestinians during the Six-Day War of 1967, in which Israel annexed parts of Syria, Jordan, the West Bank and Gaza. Feldman perceptively locates the war as part of what he calls a "global 1968," a galvanizing moment of Third World solidarity that conjoined U.S. support for Israel to the former's war against Vietnam.

Chapters 3 and 4, "Jewish Conversions" and "Arab American Awakening," demonstrate how Jewish and Arab nationalisms were co-constituted in the U.S. after the 1967 war. Rabbi Meir Kahane's Jewish Defense League imagined "Jewish Power," perversely, as an analogue to "Black Power," a symptom of Zionist anxiety about Third World support for Palestine. Feldman smartly focuses on a relatively obscure 1968 essay by Edward Said, "The Arab Betrayed," as a touchstone for the beginnings of a long Palestinian civil rights movement in the U.S. Said's classic 1978 *Orientalism* becomes in Feldman's narrative, retrospectively, something like the manifesto of that movement.

Feldman's most inspired chapter, "Moving toward Home," takes its title from a poem by African American poet June Jordan that was motivated by her outrage at the 1982 massacre, under Israeli military supervision, of hundreds of Palestinians in Beirut's Sabra and Shatila refugee camps. The poem appears in Jordan's 1985 poetry collection *Living Room,* which includes the line, "I was Born a Black woman/and now am become/a Palestinian." Feldman shows how Jordan's poem was also a response to Zionism and anti-Arab racism in the mainstream of the U.S. feminist movement. The chapter brings Feldman full circle to his book's beginning, James Baldwin's conversion to Palestinian sympathies after a trip to Israel, and also brings to full flower his theme that contemporary U.S. anti-racist struggle has been nourished by Afro-Palestinian solidarity.

Feldman's epilogue astutely notes that the current Palestinian-led Boycott, Divestment, Sanctions (BDS) campaign against Israel began with activists attempting to reinstate US Resolution 3379 at the 2001 United Nations World Conference Against Racism in Durban, South Africa. The cyclical nature of anti-apartheid activism animates Feldman's general thesis that the "pre-history" of Palestine/Israel entanglement articulated in his book continues to inform present freedom struggles. In this sense, Feldman's fine contribution to scholarship on Palestine and U.S. imperialism has both roots and wings.

Bill V. Mullen Purdue University

BEYOND CIVIL RIGHTS: The Moynihan Report and Its Legacy. By Daniel Geary. Philadelphia: University of Pennsylvania Press. 2015.

Daniel Geary has written an important history on both the inception of the Moynihan Report and its reception by academics and pundits. Rarely, if at all, does a government study receive much attention from individuals outside of the federal bureaucracy. Yet the Moynihan Report—even decades after Daniel Patrick Moynihan, then an assistant secretary of labor, wrote the report in March 1965 as an internal document—engaged the

public in a way government studies rarely do. While the use of phrases such as "tangle of pathology" no doubt partially explains the public interest in the Moynihan Report, Geary also points to the elasticity of the document's argument itself. The underlying meaning of the Moynihan Report differed depending on the reader, with liberals seeing the study as a call for jobs programs as a means to strengthen the black family, conservatives construing the report as a plea for African Americans to put their own houses in order, both literally and figuratively, rather than depend on government assistance, and African Americans looking at the report as an appeal to their people to make family a priority. Geary blames these "disparate reactions" on the report's "internal contradictions that reflected those of 1960s liberalism and because of its contentious assumptions about race, family, poverty, and government" (3).

In fact, Geary shows that the same "internal contradictions" that troubled liberalism in the 1960s existed within Moynihan. Coming of age during the New Deal, Moynihan felt it was the duty of the federal government to provide its citizens with a job, an idea that became less popular by the early 1960s. Employment mattered to Moynihan, moreover, because it would allow males to provide for their families, which conformed to the liberal defense of the "family wage" whereby a male breadwinner earned enough so that his wife could stay at home and raise the children. However, a "subtle but significant shift" in Moynihan's thinking about the black family and unemployment occurred (70). Whereas Moynihan had originally pointed to the latter as the reason for the unusual makeup of the former, by the time he published *The Negro Family* Moynihan reversed his argument so that the female-led African American family became the reason for black poverty and unemployment. Geary suggests that by emphasizing "racially different family structures" Moynihan ignored other explanations for the economic plight of African Americans (71). As a result of Moynihan's new perspective on the black family, readers, too, took from the report differing understandings of the problems of black economic inequality. Thus, Geary contends, it is not surprising that the Moynihan Report received both acclaim and derision from within liberal and conservative camps.

What makes Geary's work truly enjoyable is how, by tracing Moynihan's own intellectual transformation, he shows the similarly changing responses to the Moynihan Report. Yet, whether criticism or support for the study's findings came from feminists, conservatives, or African American sociologists, the family became the main topic of debate. Ironically, to give just one example, black sociologists, Geary argues, "fought on the terrain defined by the Moynihan Report" by keeping alive the focus on the family, and thus, unintentionally, the arguments over pathology and the black family (138). In the process, discussion of socioeconomic factors fell to the wayside. Thus, Geary's history of the Moynihan Report serves as a guide to the changing rhetoric of American politics that accompanied the conservative turn away from big government.

Brian S. Mueller Independent Scholar

BLACK SILENT MAJORITY: The Rockefeller Drug Laws and the Politics of Punishment. By Michael Javen Fortner. Cambridge, MA: Harvard University Press. 2015.

Black Silent Majority proffers an alternative explanation for the emergence of mass incarceration in the post–Civil Rights era. Refuting the consensus of the origins of mass incarceration, most popularly averred by legal scholar Michelle Alexander, that white backlash against the black freedom movement spurred mass incarceration, Fortner locates the agency of black New Yorkers in the passage of the 1973 Rockefeller Drug

Laws, asserting, basically, that "black-on-black crime," rather than a reformulated white supremacy, explains the rise of the carceral state.

Between the 1940s and the early 1970s, the black silent majority, at first a quiescent, unorganized group of working-and-middle class black New Yorkers, mobilized a citywide movement in Harlem against heroin-related crimes and for the enforcement of punitive legislation. Fortner argues that with the conservative turn in national politics in the late 1960s and the punitive frame that the black silent majority ushered into the policy arena Governor Nelson Rockefeller embraced the demands of the black silent majority and sponsored punitive laws to authenticate his conservative credentials.

Fortner centers the movement for safety and punitive legislation around the activism of Reverend Oberia D. Dempsey—the pistol-toting pastor of the Upper Park Avenue Baptist Church—and other black leaders, such as Roy Wilkins, of the National Association for the Advancement of Colored People (NAACP). Dempsey, Wilkins, and others spoke of the visceral fear that black New Yorkers experienced at the hands of their neighbors. Fortner here convincingly highlights longstanding conditions of intraracial crime and violence within black America, then and now.

Though he powerfully calls attention to Harlemites' fears of, and demands for, protection from intraracial crime, Fortner's conceptual formulation of the black silent majority reduces the complexity and diversity of black activism to punishment. According to Fortner, since Harlemites discovered a measure of social mobility in the 1950s, their concern with the "white gaze," waned. Consequently, "the violence in their communities forced them to prioritize public safety over economic and racial inequality"(9). Yet despite notable progress and because of deindustrialization and employer and union racism black New Yorkers' job security was invariably vulnerable.

Fortner's historical and conceptual claim that black punitive politics emerged in the 1950s is misleading. Since the early twentieth century, as historians Khalil G. Muhammad, Nathan D. B. Connolly, and others have shown, blacks had rarely been "silent" about eradicating intra-racial black crime. Blacks employed anti-crime politics not only to fight crime but also to make demands for the inclusion of black police officers, demonstrate their commitment to law and order, and to stave off violence from white police officers. Thus, if they were not silent, did black politics shift from a struggle for civil rights, as Fortner avers, to advocating punishment in postwar New York City?

Although Fortner's use of media polls provides a measurement of public opinion at a given moment, he neither unpacks the data nor places it within its historical context. For example, using a poll in late 1973 from the *New York Times*, Fortner notes that "71 percent of black respondents favored life sentences without parole for pushers," but he provides neither its sample size nor its racial breakdown (99). Does the number of blacks interviewed adequately represent the political diversity of the city's large black population, which by late 1960s was more than half of a million people?

While Fortner's polls are silent on black activism, scholarship by the late Adina Back, Martha Biondi, Johanna Fernandez, Brian Purnell, and Clarence Taylor, among others on postwar black New York disproves his claim that "racial issues were not high priorities for either blacks or whites" (229). Considering the long and rich tradition of black protest in Harlem, it is surprising that the movement for punitive legislation, as distinct from protection from crime, did not take greater organizational form as did protests against police brutality. For example, in the aftermath of the Harlem Riot of 1964, historian Marilynn S. Johnson in *Street Justice* traces the activism of the Unity Council of Harlem (UCH), a coalition of local associations, including black churches, small business organizations, labor groups, as well as established national organizations, such as the NAACP and the

Nation of Islam. The coalition successfully pressured the city to establish a civilian review board, the Civilian Complaint Review Board.

Fortner sidesteps the issue of racism as a determining aspect of the conservative countermovement, he writes "although many white ethnic police officers certainly did not hold positive views toward the black communities they policed, they reserved much of their ire for students protesters" (228). For Fortner, white ethnics' values and class position mainly explained their behavior towards black people. Johnson, on the other hand, framed the opposition as an expression of the local white-backlash, citing the racist rhetoric not only of the PBA but also the John Birch Society and a neo-National Renaissance party.

In his examination of black Harlemites' responses to drug-related intraracial crime, Fortner might have considered that blacks' and Puerto Ricans' distrust and fear of the police influenced their views on punitive legislation. Not only does Fortner under-examine the continuity of police brutality and black resistance against it but he also ignores the corruption of the city's police department. Throughout 1971 and 1972, the Knapp Commission's public hearings made Harlemites well aware of widespread police corruption. In this context, it is reasonable to question if the majority of black New Yorkers would entrust the police to fairly enforce laws that sentenced people to life without parole.

New York City's white backlash mirrored similar conservative efforts happening nationwide. Angry white responses to the War on Poverty, civil disobedience, and race rebellions undergirded not only conservative's "law and order" legislative agenda but also liberals, such as Lyndon B. Johnson's Law Enforcement Assistance Act of 1965 and the Safe Streets Act of 1968, which set the stage for the carceral state *before* Rockefeller's conservative shift.

Certainly, class and white ethnics' values shaped the conservative turn, and Harlemites then and now loathed intra-racial crime, but racism birthed the post–civil rights carceral state. As a tale of origin, Fortner provides neither the data to argue that the black silent majority generated the punitive frame, nor the polling surveys to gauge the complexity of black public opinion during the 1960s and 1970s. Nonetheless, the *Black Silent Majority* begins the telling of an important story of black anticrime protest during the foundational years of mass incarceration, shedding light on the dilemma of intraracial crime that continues to plague black America.

Shannon King The College of Wooster

CINEMA RIGHTS: Regulation, Repression, and Race in the Classical Hollywood Era. By Ellen C. Scott. New Brunswick, NJ: Rutgers University Press. 2015.

While much has been written about classic Hollywood in both popular and academic film history, surprisingly little has addressed the issue of race. The absence or abjection of cinematic representation of people of color is one explanation for this silence. Ellen C. Scott has attempted to look deeper into the politics of representation to find out the ways that race factored into production decisions within the Hollywood studio system.

Scott does an excellent job of situating her work alongside other film historians like Thomas Cripps and Ed Guerrero, who have also grappled with similar problems regarding representations of race in Hollywood. Borrowing from queer film theory, Scott offered the idea of "representability" as a lens into the decisions that lead to both the representation and its absence on Hollywood screens. Scott does so by looking at the repressed materials that reveal the racialized code that comes to define race in Hollywood.

Much of her research focuses on a nexus of regulating agency and civil rights activists, most notably, the Production Code Administration, several state censorship boards,

and the National Association for the Advancement of Colored People (NAACP) Archives. This research leads to analysis of the representational politics that regulated the depiction of civil rights issues. During the 1930s, Scott convincingly argues that studios did all they could to "manage" controversial themes such as racial lynching, miscegenation and social equality so as not to offend distributors and exhibitors. With examples from films such as the 1934 version of *Imitation of Life*, Scott provides evidence of how the studios and censors influenced script revisions from screenplay to final cut.

Not only the studios, but independent black film producers faced obstacles posed by state censors. Scott examines the difficulties Oscar Micheaux and Spencer Williams confronted during the 1930s and 1940s. Censorship and outright bans of both filmmakers' work were common. As with the studios, state censors were sensitive to any depiction of miscegenation or racial violence.

In the final chapters of her book, Scott emphasizes the influence of "interpretive activism," most prominently the NAACP, on the politics of representation in Hollywood. Walter White of the NAACP worked behind the scenes and on occasion encouraged public protest. In the case of *Pinky* (1949), White used his influence with Wendell Willkie and the studio board of what is now 20th Century Fox to lobby Darryl F. Zanuck to foreground civil rights issues. Scott also describes in detail the NAACP protests against the release of *Gone with the Wind* (1939) and other Civil War and antebellum set era works that provided film representation to the all too popular "plantation myth" that unfortunately also existed in some quarters of academic history during this time.

One issue I do have with Scott is her periodization of the "Classical" era which I found confusing, especially concerning her argument regarding cultural hegemony and representational politics. I was uncertain if she was referring to the mode of studio production or the period of the production code before the rating system of the 1960s. However, overall her book is a valuable addition to the literature on American film, race, and representation politics.

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DON'T ACT, JUST DANCE: The Metapolitics of Cold War Culture. By Catherine Gunther Kodat. New Brunswick, NJ: Rutgers University Press. 2015.

Coinciding with the 1990 Goodwill Games, Seattle and Tacoma, Washington hosted the Goodwill Arts Festival. This international presentation was planned as the Soviet Union's policies of *glasnost* and *perestroika* melted Cold War hostilities between the United States and the Soviet Union. The festival included the Seattle Opera's production of Sergei Prokofiev's *War and Peace* (1942), the Seattle Symphony and Seattle Chorale's staging of Prokofiev's score for Sergei Eisenstein's film *Alexander Nevsky* (1938), and the Bolshoi Ballet's performances of Yuri Grigorovich's choreography for Prokofiev's *Ivan the Terrible* (1975). This was opening stop of the Bolshoi's American tour, announcing the Gosconcert's interest in cultural diplomacy played out on a literal public stage.

Heightened ideological stakes of such performances motivates Catherine Gunther Kodat's *Don't Act, Just Dance: The Metapolitics of Cold War Culture*. Kodat sets out to create a "fuller accounting" (11) of a Cold War canon, including modern dance and ballet alongside studies of visual arts, literature, and film. Her study identifies how the United States, the Soviet Union, and China created nationally distinct modernist dance vocabularies while choreographers, composers, and librettists interrogated compromised social and political liberties at home and abroad. She reinterprets the principal interests that often dominate studies of the art of this period: the institutionalized limits placed

on modernist aesthetic innovation and the growth of government promotion of the arts nationally and internationally.

Kodat's title comes from George Balanchine's directive "Don't act, just dance," liberating the dancer from emotive role-playing. Kodat takes up Balanchine's dual imperative to explore modernist dance's non-narrative formal properties, in which dance signifies as dance and bodies as bodies rather than exclusively mimetic storytelling. The subtitle comes from Jacques Ranciere's formulation of art's metapolitics: its capacity to reveal the falseness of surface politics and identify truth located elsewhere. Kodat's "metapolitics of interpretation" (66) exposes "the forms and effects of a certain cool, quintessentially modernist aesthetic distance" (13) as constituting an overlooked cultural practice. Informed by sources in art history, literary history, dance history, performance studies, cultural studies, aesthetic theory, feminist theory, and queer theory, Kodat argues, "to speak *with* the body is perforce to speak *of* the sexed, raced, gendered and/or aging body; of its abilities and its limitations; its mutability and its facticity; its social position and its accompanying political power or lack thereof" (64). Her analysis moves beyond anxieties of Western and Communist influences and attends to intra-national hostilities (e.g. conservative reactions to federally-funded dance) bristling with misogyny and homophobia. Modernist dance performs a pursuit of freedom: bodies propelled forward at historical moments in which marginalized populations asserted themselves.

Kodat's study is divided into two major sections. The first serves as a review of literature, with Serge Guilbaut's *How New York Stole the Idea of Modern Art* (1983) and Lawrence H. Schwartz's *Creating Faulkner's Reputation: The Politics of Modern Literary Criticism* (1988) presented as historicist criticism reductively rendering modernist works politically mute. What follows is dense philosophical scaffolding of Theodore Adorno and Ranciere, considering art's ability to make visible the otherwise invisible, i.e. the political aspect of art, found in the "strategic blur [of] what had been taken to be the clear aesthetic, affective, formal or psychological impact of a movement" (107).

Kodat's case studies comprise the second section. Her sources range from period criticism to performers' papers to declassified FBI files. She reads Balanchine's orientalist fantasy *The Figure in the Carpet* (1960) and Merce Cunningham's *Event* at the Shiraz Arts Festival (1972) against international policies, the latter work's independence of movement challenging systems of control by asserting a "radically democratic politics of the dance" (114). The most persuasive of Kodat's case studies, the following chapter traces the transformation of Spartacus from ancient legend to Cold War spectacle to gay liberation icon. Three chief examples organize the chapter: Alex North's score for Stanley Kubrick's film *Spartacus* (1960), Grigorovich's choreography for the ballet *Spartak* (1968), and the *Spartacus International Gay Guide* (1970–present). Kodat's analyzes Grigorovich's choreography (which she admits to being more "modernistic" than modern; narratively reduced but not quite non-narrative [145]) as privileging male bodies. Applying David Tuller's work on queer representation in the Soviet Union, Kodat reads Grigorovich's choices against Soviet homosexual repression. The ballet becomes a "kind of queer critique, coded, like camp, to work both within and against the political and social background of the artwork" (148). Kodat's final chapter discusses John Adams' *Nixon in China* (1987)—specifically Mark Morris's choreography for the ballet's *The Red Detachment of Women* in which 1970s American and Chinese leaders are inserted among 1930s Chinese nationalists, intermingling temporal, national, and geopolitical ideologies.

Structural asymmetries found in Kodat's Spartacus chapter (*Spartak* is given the greatest attention; only a final long paragraph is given to the *Spartacus International Gay Guide*) run through the text. The Balanchine and Cunningham chapter occupies

much of her study, both in printer's ink and argument. The chapter comes in at just over 50 pages; the other six chapters filling the remainder of the text's 150 pages (excepting endnotes, bibliography, and index). It is also the only illustrated chapter, with ten production photographs from *Figure in the Carpet* included. This asymmetry is felt in Kodat's *Nixon in China* chapter, more coda than thorough explication when compared to the analyses preceding it.

Dance is ephemeral. When a performance ends, the work ends, preserved only in written and filmic documents, material evidence, descriptive analyses, and restagings. Dance lingers in fractional traces. Through Kodat's close reading and close watching of modern dance performance, she uncovers politics lingering in the present as believed-to-be-dormant Cold War tensions again flare up between world superpowers.

Andrew Wasserman Louisiana Tech University

FOLKSONGS OF ANOTHER AMERICA: Field Recordings From the Upper Midwest, 1937–1946. By James P. Leary. Madison, WI: University of Wisconsin Press and Atlanta, GA: Dust-to-Digital. 2015.

The global influence of American roots music never ceases to amaze, from Scandinavian neo-hillbilly tunes to country gospel by Indigenous Australians. In our zeal to enjoy this transcultural cross-fertilization, however, we often forget the history of farsighted documentarians who first struggled to bring American traditional music to wider public attention amidst intense cultural politics of the day—notably resistance to a pluralistic ideal—that sought to erase the ethnic difference evinced in such traditions. As a consequence, much of the musical wealth that early fieldworkers discovered remained buried in federal archives.

Jim Leary, one of the most respected scholars of folk music, has completed a project that acknowledges this legacy, specifically in the ethnic and linguistic mosaic of the mid-twentieth century Upper Midwest. Through incremental research spanning three decades, the author has painstakingly assembled a collection of audio and visual documents from the Library of Congress and provided an authoritative narrative that stitches together the intensive periods of fieldwork through which government-funded folklorists recorded information about singers, songs, and the communities from which they originated. Leary's goal is to remind us of the depth and breadth of the region's folk song traditions, but more importantly improve upon past publications that not only censored texts but also "emphasized English-language performances exclusively—as if the majority of the songs they recorded simply did not exist" (3). The result is a linguistically inclusive "redemptive countercultural project … that effectively challenges and considerably broadens our understanding of folk music in American culture" (4). In short, Leary has produced a multimedia presentation of tremendous scholarly and pedagogical value, one which thoroughly immerses us in the sounds and sights of a distinctive and diverse landscape of the past.

The author provides biographical portraits of three regionally significant "songcatchers"—Sydney Robertson, Helene Stratman-Thomas, and the young Alan Lomax—with insights to the gendered, financial, and professional challenges faced by each. The majority of the book's chapters, though, serve as extensive "liner notes" for the five CDs and single DVD included with the volume; the CDs are arranged according to collector, while the DVD, "Alan Lomax Goes North," features silent footage of performers, accompanied by field recordings of songs and readings from Lomax's field notes. The reader as listener and viewer has access to a total of 187 representative selections distilled from roughly

two-thousand field recordings of Scandinavian, Eastern European, Scot, Irish, Polish, German, Italian, French Canadian, African American, and Native American performers, along with songs from lumberjacks, the region's dominant and ethnically diverse labor force. A range of musical genres allow us to feel the emotional contours of everyday experiences—the celebrations and sorrows, humor and drama of courting songs, bawdy worker ballads, polkas, lullabies, laments, dance tunes, and songs that reflected on joy and loss in adapting to a new country. Most examples are neatly annotated, and include unexpurgated transcriptions and translations for the more than twenty-five non-English languages. Historical photographs further enhance the volume's aural and visual presentation.

There is little critical analysis here as to what precisely this music accomplished, and the reader will have to inspect the bibliography for studies of folk songs and their relationship to ethnic identity, social critique, and memory work. But the descriptive elements alone are worth the price of purchase. No other American book provides as rich a portrait of a distinct multilingual songscape than this one. And few other volumes are as illustrative of the historical fieldwork process—of the physical commitment required to document these "sonic fragments" from rural communities, lugging around heavy disc-cutting machines, blank records, and imposing microphones. This volume is a magnificent achievement and tribute to the ethnic diversity that continues to shape American expressive culture, so welcome at a time when immigration and language issues persist in the news and political rhetoric. I trust we will all appreciate Leary's contribution to folklore scholarship and his gift to the people of the Midwest.

Robert E. Walls University of Notre Dame

OKLAHOMO: Lessons in Unqueering America. By Carol Mason. Albany: State University of New York Press. 2015.

Sally Kern is a six-term member of the Oklahoma House of Representatives, and she does not like homosexuals. In fact, in 2008, Kern stated publicly that she considers homosexuality to be "the biggest threat our nation has, even more so than terrorism or Islam." According to the Sooner lawmaker this is because "studies show that no society that has totally embraced homosexuality has lasted more than, you know, a few decades. So it's the death knell of this country" (3).

Clearly, Sally Kern does not know much about history, American or otherwise. Given her stance on evolution (she is against it), Kern doesn't appear to know very much about biology either. That doesn't mean her undoubtedly very sincerely held beliefs should be entirely ignored or dismissed by serious scholars, however. In fact, as Carol Mason demonstrates in her incisive new book, *Oklahomo: Lessons in Unqueering America*, Kern's particular brand of paranoid apocalypticism actually constitutes an extraordinarily generative place to begin thinking seriously about how American society came to be where it currently is with regard to gender and sexual difference, which is to say pretty lost in the thicket and scared straight as a result.

As Mason shows, virulent homophobia of the variety Sally Kern continues to espouse is not a naturally occurring phenomenon, even on the windswept prairies of the Great Plains. Rather, it is a form of moral panic that had to be slowly and intentionally ginned up over time in order to help mask the increasingly anti-democratic leanings of the United States' white, neoconservative, nominally Christian elite. Mason is the first to admit that notable Oklahomans like Kern, Anita Bryant, and the Reverend Billy James Hargis did more than their fair share to help foment this panic; in fact, she dedicates entire chapters of her book to the task of chronicling the scandal-ridden careers of these

three firebrands. But Mason is also careful to remind readers that right-wing cranks rarely act alone, and they never act in a social, political, or economic vacuum.

Indeed, one of Mason's primary goals in *Oklahomo* is to make plain just how much of the virulently homophobic sentiment that currently seems to emanate from places like the Oklahoma state house is actually the product of broader, arguably more insidious historical forces. These forces include McCarthy era anti-communism, Christian fundamentalism, and corporate multinationalism, all of which have contributed, Mason argues, to the rise to what she helpfully refers to as "moral entrepreneurialism" on the far right. If this was the only claim Mason advanced in her well-conceived study, it would still be a very interesting book. What makes *Oklahomo* a genuinely important book, however, is the accounting it offers of the significant losses we have arguably all incurred as a result of right-wing conservatives' relentless crusade to "unqueer" a nation that used to find ways to accommodate many different kinds of outliers, not just reactionary ones like Sally Kern. For Sooners, these losses surely include the memory of much beloved University of Oklahoma professor Bruce Goff, a gay man whose legacy as one of the United States' most innovative modernist architects was essentially erased after he was entrapped by police in Norman in 1955 and then charged with corrupting local youth. But the cynical self-aggrandizement of right-wing extremists has produced other casualties as well, especially in Oklahoma, and Mason mourns each and every one. At turns uncommonly witty and uncommonly wise, *Oklahomo* is a phenomenal book. A scathing critique of reactionary right-wing doublespeak, it is also a shrewd indictment of those on the left who casually dismiss the Sally Kerns of the world, or too easily explain them away in terms of where they are from.

Colin R. Johnson Indiana University Bloomington

ON RACE AND MEDICINE: Insider Perspectives. Edited by Richard Garcia. Lanham, MD: Rowman & Littlefield. 2015.

The fields of anthropology and sociology, in addition to health sciences, have problematized the topic of race and medicine extensively. The dubious history of medical practice towards non-white bodies has left deep impacts on the manner in which biomedicine still speaks, treats, and cares for individuals who are not white. Medicine has its own white privilege problem in the way it often sets whiteness (and maleness) as the default body to research, treat, and care for. *On Race and Medicine* reflects on these challenges by providing an insight into the experiences of practitioners and researchers at the intersection of race and healthcare.

The book falls within the purview of current research and theory exploring the cultural, social, and political aspects of science. While the book does not specifically identify its aim and scope within Science and Technology Studies, it focuses on those involved in the production and practice of medicine. *On Race and Medicine* relies on narratives that characterize the multidisciplinary nature of medicine from the perspective of a diverse group of academics and health practitioners—though only a third are women. The book presents the experiences and trajectories of the collaborators and their induction to the topic of race within healthcare. Edited by Richard Garcia, the book's four sections attempt to retrospectively challenge the manner in which health disparities have been evaluated in recent decades. The first section, *Health Disparities,* sets the tone by arguing how historical and environmental factors can help explain current health disparities. *The Personal Essay* presents the omnipresent effect that a racial and ethnic identity has in developing attitudes and behaviors towards healthcare. In *Race and Medicine* several

collaborators reflect on their own biases, attitudes, privileges, and experiences at the intersection of race and medicine. Collaborators recount their challenging experiences encountering medicine while being an ethnic/racial other or being exposed to the ethnic/racial other. Finally, in *Towards Solutions,* the collaborators discuss the limitations that they deal with in their work and practice. The latter sections are the core of the book since they answer the editor's central question: "But is this form—rather than the traditional writing of social science or public health—useful, or even necessary?" (31). The use of "forensic chapters" (4) by the collaborators exemplify the manner in which medicine deals with the lived experiences of ethnic and racial minorities, and invite the reader to reflect on those challenges.

Garcia and collaborators seem to be writing for health professionals who are reticent to appreciate the value of personal essays as a narrative tool to explain the complexity of race and healthcare. The editor makes a compelling, though limited, argument supporting the study of health disparities in the US. *On Race and Medicine* relies on an abundance of sociological and anthropological knowledge, but the editor's discussions referencing these disciplines could have benefitted from more depth; for example, on pages 4–5 Garcia states: "I imagine the topic of health disparities as a section in a syllabus of an American studies course, along with the other sections that consider race in America." He appears to overlook the fact that fields in anthropology, sociology, the humanities and public health have crafted entire programs and courses that examine race and medicine in a holistic manner. Similarly, Garcia's exhortation, "I'd call for a moratorium on disparities studies if anyone were listening. We know. They exist. Enough studies already. Now let's fix them" (160) misses the point by inadvertently minimizing the scholarship of the aforementioned disciplines.

Garcia and collaborators provide contrasting and dynamic insights that challenge some of the notions of race and healthcare in a very personal way. The value of this book lies in the personal contributions alluding to the diversity of socioeconomics and relative privilege within ethnic and racial communities, and their influence on health-seeking behaviors and attitudes. At the end of the book, in regard to the challenges that the interaction of race and healthcare cause, Garcia poses the question "What can I do?" (166). This seems an unspoken call for the reader—whether one belonging to a racial/ethnic minority, or a white reader—to ask themselves the same question. *On Race and Medicine* is a book worth reading beyond its (assumed) audience, for its rich and compelling personal essays that broach race and healthcare.

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PASTRAMI ON RYE: An Overstuffed History of the Jewish Deli. By Ted Merwin. New York: New York University Press. 2015.

While others have written about Jewish foodways, including Hasia R. Diner, Joan Nathan, and Jenna Weissman Joselit, Ted Merwin's *Pastrami on Rye* represents the first full-length treatment of the Jewish delicatessen. He deftly describes the trajectory of this American institution, from "delicatessen store" to delis, and as time went on, its decline. Geographically, we travel from New York's East Side to Broadway then nationwide. Jewish immigrants, like others, refashioned their culinary identity in a land of abundance. He also chronicles how other foods and cuisines entered the Jewish diet. Fascinating, humorous, and written with love for his topic, this is well worth reading.

Of course, delis never had an all-Jewish clientele—we are not talking about the Chosen Peppers. I question Merwin's contention that delis played the role of secular

synagogues (85–90). If the definition hinges upon groups of people congregating on a regular basis, why not equate regular mah jongg games with Temple Sisterhoods? Or *halal* markets with mosques?

Additionally, Merwin's argument making a connection among the erotic, the exotic, and the deli rests upon thin evidence, mostly cinematic. He confuses the Yiddish word "*ongeshtupt*" (9)—"stuffed," as in a sack or a sandwich—with the sexual vulgarism "*geshtupt*." The latter is not the same as its decidedly non-Jewish equivalent, "porked."

Throughout, Merwin injects interesting factoids: "blue laws" dated back to Colonial times, receiving their name from the color paper upon which they were written (41); Sephardic Jews probably invented the quintessentially English "fish and chips"—Thomas Jefferson noted consuming "fish fried in the Jewish fashion." (35, 198n68).

Not that everything in deli land was exalted. Merwin writes about Jacob Branfman and Son passing off non-kosher meat as kosher in 1933 (49). Interestingly, in 1925, Branfman Meat Products had three advertising features entitled *"Delikatessen zhurnal"* in the then-Socialist *Forverts/Jewish Daily Forward,* calling for support of the *Shomer shabos* movement that insisted on strict adherence to all religious laws—unlike *Forverts*, which never took a day of rest.

Merwin discusses the advertising campaign featuring a Native American, a Catholic altar boy and others eating a sandwich over the caption "You Don't Have to Be Jewish to Love Levy's" (125). This led to the November 1964 cover of the political satire magazine *Monocle* depicting Barry Goldwater as the one who did not have to be Jewish.

This book is a definite must for students of ethnic foodways and Jewish America. Merwin draws upon journalistic records, popular culture, foodways research, interviews, and advertisements to make his arguments. His treatment of popular culture includes discussions of "Kosher Kitty Kelly," Mickey Katz, Alan Sherman, Woody Allen, and Rob Reiner. Merwin's research is broad, deep and wide, scholarly, yet written in clear jargon-free language. No "postmodern pastrami" here. Overstuffed? He left me wanting more. Read and enjoy!

Shelby Shapiro Independent Scholar

RACIAL AMBIGUITY IN ASIAN AMERICAN CULTURE. By Jennifer Ann Ho. New Brunswick, NJ: Rutgers University Press. 2015.

Jennifer Ho's *Racial Ambiguity in Asian American Culture* raises timely questions about the category of Asian American at a time when reexaminations of identity categories are being actively carried out in what the feminist theorist Robyn Wiegman calls fields invested in identity knowledges. As Ho explains in her introduction, questioning the definition of Asian American in and of itself is not a new project. The category of Asian American, while rooted in grassroots social movements of the 1960s and meant to counter the demeaning signification of "Oriental," has been scrutinized, if not solely then most forcefully, by poststructural critiques such as Kandice Chuh's *Imagine Otherwise*. Yet Ho's project differs from existing critiques in at least two regards. First, it consistently illuminates the concept of racial ambiguity—mostly through mixed-race identities and identifications but also through other norm-defying and transgressive identities and identifications emerging variously from transracial adoptees to the definitions of Asian American texts—as the method of exposing and critiquing the multiple exclusions that arise in the vexed project of Asian American self-determination. Secondly, as much as it is invested in bringing into high relief the impossibility of a rigid and exclusionary defi-

nition of Asian American, it is likewise equally invested in reestablishing the category as an important site of knowledge production and of social and cultural engagement.

All the chapters in Ho's book reflect this dual imperative of dismantling received ideas about the boundaries of race and reassembling the category of Asian American to speak to Lisa Lowe's much cited call for "heterogeneity, hybridity, and multiplicity." The first chapter, which is on a little known government policy during the Japanese American incarceration—the Mixed-Marriage Policy of 1942—shows how the lived reality of mixed-marriages evaded the rigid notions of American identity assumed by the policy. Yoshiko deLeon, a second-generation Japanese Amerian woman was able to avoid the incarceration camps through the Mixed-Marriage Policy, but instead of assimilating into white American norms and values, she embraced the Filipino culture of her husband, Gabriel deLeon. While the Policy's intent was to prevent what it thought would be the reverse assimilation of the children of unions between Japanese women and (mostly) white men, who presumably were growing up in an American—as opposed to Japanese—home environment, Ho illustrates that for Yoshiko deLeon marrying a non-Japanese man resulted in the creation of an Asian American household and heritage. In another chapter on the celebrity golfer Tiger Woods, Ho asks how popular narratives on Woods might be affected if one were to see the larger Cold War context that created the conditions of possibility for Woods's father, a former U.S. army Colonel who was stationed in Thailand, to meet his mother, a local woman who worked as a secretary at the U.S. Army base. Against the dominant narratives about Woods, which have largely lionized him as a black man overcoming the racist and exclusionary histories and practices of golf as a white man's sport in America, Ho presents an alternative narrative which places Woods in proximity to other less celebrated Amerasians whose existence is a testimony to U.S. militarism in Cold War Asia and who often faced severe discrimination in their birth countries.

Racial Ambiguity occasions another round of conversations on the assumptions, methodologies, and claims to knowledge in the field of Asian American Studies. As Ho shows eloquently in the book, Asian American Studies has deep investments in social justice. Social justice, not as abstraction but as everyday application and practice, however, is never a transparent concept. Future studies of the category and identity of Asian American will likely have to further expound on the shifting registers and meanings of social justice as they pertain to Asian American Studies and the knowledge it produces.

Jeehyun Lim Denison University

SEEING GREEN: The Use and Abuse of American Environmental Images. By Finis Dunaway. Chicago, IL: University of Chicago Press. 2015.

Historians of environmentalism have often overlooked visual culture, focusing instead on policy and grassroots politics. But, as Finis Dunaway shows in this excellent book, scholars interested in environmentalism ignore the role of green imagery (photography, documentaries, Hollywood movies, cartoons, television news broadcasts, and other media representations) at considerable peril. Environmental visual culture, he argues, did not simply reflect the environmental crises of the last fifty years, but also subtly and powerfully shaped and delimited environmental politics.

Dunaway starts by reminding us of the importance of images in early- and mid-twentieth-century American conservation (the subject of his superb first book) and introducing us to the outsized role that visual culture played in the environmental politics of the 1960s. The rest of the book is divided into three sections. Section one looks at the

early 1970s and representations of the Santa Barbara oil spill, Earth Day, anti-littering imagery (including the infamous "crying Indian" advertisement), and the recycling logo. Section two brings us into the mid and late 1970s and the circulation of imagery related to energy: Associated Press photos of cars lined up at gas stations, Ad Council spots blasting "fuelishness," the Hollywood blockbuster *The China Syndrome*, ominous visual representations of the Three Mile Island cooling towers, and efforts by President Carter to frame the energy crisis on television. The last section brings us up to the 1980s and beyond, and analyzes media representations of toxic contamination, the New York garbage barge, the Alar scare, the Exxon Valdez disaster, and Earth Day 1990. Dunaway also offers us a novel reading of Al Gore's documentary, *An Inconvenient Truth.*

Dunaway argues that during the last half century, mainstream environmental imagery has done significant ideological work. The dominant visual culture painted all Americans (typically represented by white children and their mothers) as universally vulnerable and in so doing obscured the fact that some communities were far more exposed to environmental hazards than others. The reigning green iconography tended to absolve the state and corporations of environmental responsibility and placed blame at the doorstep of consumers, who were told that they could save the environment by buying, conserving, and recycling. At the same time, by giving intense attention to moments of sensational crisis, the media diverted attention away from systemic problems as well as slow-motion ecological train wrecks, such as climate change.

While Dunaway shows that dominant green iconography had a surprisingly powerful role in shaping the American environmental agenda, he does not see this role as total. Throughout he shows how both radical environmentalists and conservatives contested evolving mainstream green culture. Dunaway's attention to these alternative voices helps us understand the power and limits of hegemonic environmental iconography. But one wishes that the frame were broadened even more. Scholars of the so-called American culture of nature are far more critical than an earlier generation of American Studies scholars, who saw representations of nature as key to unlocking America's distinctive identity. But scholars continue to paint the culture of nature as white and affluent. There is little attention to the fact that the United States was and is home to multiple, overlapping, and unequally privileged *cultures* of nature, some with their own rich visual culture (take a look for instance at the murals in San Diego's Chicano Park). We get a glimpse of something larger in Dunaway's fascinating accounts of Black Survival's theatrical interventions at the first Earth Day, First People's re-conquest of Alcatraz Island, and labor leaders' involvement in Sun Day. But overall, marginalized communities (both here and abroad) are depicted as largely passive environmental victims. The book would be even stronger with greater attention to subaltern cultural production and a nod to the fact that alternative cultures of nature cannot be reduced to a mere reaction to the dominant green culture.

None of this should detract from Dunaway's considerable achievement. This is a smart, highly readable book that will prompt both undergraduates and seasoned scholars to think differently and more critically about the history of the environmental movement as well as the green messaging we encounter daily. Even more, *Seeing Green* is an excellent primer for environmental artists and others interested in producing their own alternative green iconography.

Colin Fisher University of San Diego

SOUNDING THE COLOR LINE: Music and Race in the Southern Imagination. By Erich Nunn. Athens, GA: University of Georgia Press. 2015.

Erich Nunn's *Sounding the Color Line: Music and Race in the Southern Imagination*, is a timely exploration of the connections between race and music in the United States. Presenting music from the genres of folk, country, spirituals, and rap *Sounding the Color Line* provides alternative interpretations of music as racial text. Focusing on the segregation of musical genres particularly in the South, Nunn examines the unconscious categorization of popular songs and styles such as rap or rock into classifications of black or white in the public imagination.

Arguing that the nineteenth century legacy of blackface minstrelsy played a significant role in the development of race music, from the late nineteenth century into the first three decades of the twentieth century, this book contains a detailed introduction highlighting the argument, scope, sequence, and relevance of these dialogues to the development of contemporary musical offerings. Additionally, *Sounding the Color Line* is comprised of six chapters, a coda, bibliography, and an index, covering themes such as cultural reappropriation, musical segregation, commodification of blackness, negotiations of whiteness, and stereotypical representations. Situating these topics in conversations of race and music in ways that transcends and redefines present day understanding of these socially constructed barriers, Nunn uses these topics as a springboard to explore the "relationship between music, race, and culture" (35) in ways that embrace the notion of hybridity in musical styles across intersections of class and geography.

Exploring the intricate connection between music, race, and public imagination, Nunn uses *Sounding the Color Line* to fully dissect these relationships through a critical analysis of the musical archives compiled by John Lomax and his son Alan, as well as literary works by W.E.B. Du Bois, Jean Toomer, and William Faulkner. Drawing on relevant examples of songs from the genres of folk, country, blues, and spirituals, to name but a few, the author notes that both black and white artists often performed the same songs with each making minor changes to the lyrics or rhythm. For that reason, Nunn maintains that the racial segregation used to sort popular music based on arbitrary notions of genres and related characteristics, was often used by artists to construct a "racial identity" (46) for themselves and among their audiences or listeners. Exemplifying moments of cross-collaboration, whether intentional or not, Nunn illustrates the ways that artists had begun culturally reappropriating the various musical styles in ways that had become ingrained in the rearticuation of racially defined musical styles. Viewing the artist's oral delivery as the common denominator connecting discourses of race and music, Nunn stresses the ability of artists to use their lyrics, recording, and public performances as a forum to transgress racialized categories while challenging the public imagination.

Sounding the Color Line provides a concise and coherent, yet unsettling, understanding of the role of race in the segregation of musical styles from the nineteenth century to the present. Expanding the breadth and depth of current knowledge of the music industry, Nunn articulates a rich, concrete understanding of music as an art-form rooted in racial undertones. The structure, readability, and content of *Sounding the Color Line* makes this book a useful foundational primer for courses in ethnomusicology, popular cultural studies, and music education.

Tammie Jenkins Independent Scholar

SOUTH SIDE GIRLS: Growing Up in The Great Migration. By Marcia Chatelain. Durham, NC: Duke University Press. 2015.

Historians studying the African American experience have written extensively on the complexities of the First and Second Great Migrations. Studies by Darlene Clark Hine, Joe Trotter, James Grossman, Luther Adams, and others demonstrate the various socioeconomic and political and personal factors drawing millions of black southerners to urban northern, southern, and midwestern communities. Much of what scholars already know about African Americans' migratory journeys and adjustment to urban terrains is indeed well documented and primarily centered on the experiences of adults. Filling a much-needed historical gap within the subfields of African American, urban, and women and childhood studies, scholar Marcia Chatelain's *South Side Girls* provides a nuanced interpretation of black migration.

South Side Girls situates African American girls at the center of the Great Migration, unmasking their less familiar accounts of settlement to one of the nation's most fascinating cities. Focusing on Chicago between 1910 and 1940, Chatelain maintains that the city's shifting socioeconomic and political landscapes, as well as black city dwellers' real and imagined anxieties about city living, impacted African American parents, community leaders, and social scientists' perceptions of black girlhood. Constructing vulnerable images of urban black girls, "Chicago community leaders scrutinized black girls' behavior, evaluated their choices, and assessed their possibilities as part of a larger conversation about what urbanization ultimately meant for black citizens" (2). For middle-class leaders black girlhood, often discussed within the context of racial uplift and respectable politics, symbolized both promise and problems. In turn, adults' concerns about adolescent females shaped reform campaigns and programs aimed at employing, educating, and protecting girls.

Chatelain makes several important interventions. She offers a thorough examination of Chicago's less familiar African American political reformers. Profoundly committed to the socioeconomic advancement of black girls, social workers and activists—such as industrial school founder Amanda Smith, black sorority members, Black Camp Fire Advocates, and National Youth Administration Resident School for Girls employees—launched educational, vocational, and recreational programs. These reform movements situated black girls' socioeconomic needs at the center of broader African American political agendas focusing on the construction of respectable families and communities. Reform-minded individuals asserted that a solid education, decent employment, recreational activities, and displays of outward respectability would transform less privileged and sophisticated girls into poised race women and mothers. Connecting girls to race motherhood, leaders grounded black girls' usefulness to the African American community and the era's materialist politics. At the same time, for urban leaders the "strategy of focusing on future race mothers denied girls of their child status, did not address the sexual stereotyping of girls in integrated spaces, and failed to create a concrete vision of black girlhood" (169).

Another significant intervention that Chatelain makes lies in her discussion of how black girls, particularly those entering the urban labor force, interpreted and participated in Chicago's burgeoning commercial and religious markets. Earning a living wage granted girls the opportunity to financially contribute to their households and become urban consumers. Chatelain writes that: "migration transformed [girls] into shoppers, and more importantly, choosers, and provided the experience of choice, pleasure, and rebellion" (169). Intrigued by city life and dismissing parents' and reformers' warnings about mass culture, girls adorned their bodies in fashionable attire, cosmetics, and hairstyles,

they purchased records and magazines, and they frequented popular nightclubs. Those not enthralled with popular culture became members of Chicago's New Negro inspired storefront churches and non-Christian institutions, including the Moorish Science Temple. Their involvement in both commercial and religious marketplaces demonstrated urban girls' capacaties to choose their own social and religious activities, and it illuminated how they intended to map out their lives as urban citizens.

South Side Girls renders a fascinating interpretation of the African American migration. Marcia Chatelain has produced an engaging study that challenges historians to re-conceptualize ideas about urban migration, African American reform, and black girls' thoughts about family and community, consumer culture, and religion. She offers provocative insights on the diverse ways African American girls navigated structural inequalities and varying forms of social control, and how they negotiated parental guidance and reform campaigns with personal ideas about urban living. Moreover, *South Side Girls* is an innovative work that illuminates the voices and narratives of a dynamic group of underrepresented urban citizens: black girls.

LaShawn Harris Michigan State University

TALES FROM THE HAUNTED SOUTH: Dark Tourism and Memories of Slavery from the Civil War Era. By Tiya Miles. Chapel Hill: University of North Carolina Press. 2015.

By its nature, dark tourism embraces the ugly parts of history and human relations shunned by tours that focus on elegant architecture and heroic city fathers. As such, haunted history tours have become one of the few venues through which public historians have engaged the history of slavery. In *Tales from the Haunted South: Dark Tourism and Memories of Slavery from the Civil War Era*, the product of Pennsylvania State University's Steven and Janice Brose Lectures in the Civil War Era, Tiya Miles questions the use of such methods as didactic tools.

With a good eye for poetic detail and a thoughtful, charming voice situated somewhere near Fox Mulder on the spectrum between believer and skeptic, Miles acts as her reader's tour guide through her own inquiries and observations. She begins by sketching out an overview of the popularity of haunted history shows and tourism, and briefly takes her readers on forays into the business of ghost hunting, ghost stories, and of dark tourism as an industry and field of study. The bulk of her analysis focuses on the Sorrel-Weed House in Savannah, Madame LaLaurie's house in New Orleans, and the Myrtles Plantation near St. Francisville, Louisiana. Naturally, all three insisted upon the title of most haunted in America and appear regularly on ghost-hunter television programs.

Miles notes several troubling features of the stories told at these sites. First, each story absolves white, American, male slaveholders from blame for historical wrongdoings, casting the villains as outsiders or the victim as deserving of her fate. They also gloss over the exploitation of black women by describing serial rape as "an affair," "concubinage," "infidelity," and an assortment of other euphemisms that fail to engage the limited choices and realities faced by enslaved women. In each, too, African American spiritual practices are represented differently than evangelical Christianity, Catholicism, or other serious, syncretic belief system holding great power for believers, but as mysterious drums, disturbing rituals, and gris-gris tchotckes. Furthermore, the black communities surrounding these sites do not control the story. As Miles observes of the storytellers and their audiences, these are largely stories told by white people for white people, allowing tourists to brush up against a disturbing past without becoming honestly disturbed. Then, of course, there is

the problem of evidence for the historical events behind these stories and the coincidence of the ghost stories appearing on record just as dark tourism became a market.

Miles is less concerned with the lack of evidence behind the stories and more worried about the ways that the owners of these sites squander opportunities to use the "holistic experience" of visiting a house and the frisson of a ghost story to understand a life lived under slavery. Just as southern heritage tours do little to teach about the history of enslaved people, so do these ghost tours flatten their lives into a *grand guignol*. The possibility of seeing a ghost overshadows sympathy for the pain of a life and death so tragic that, according to lore, would cause a spirit to haunt a site. More upsetting, as Miles points out, the commercial success of tours that trade in stories about violence inflicted upon slaves parallels the business that traded in slaves. Still, she sees potential for these types of tours to engage not only the history but also questions about truth and fact. The engaging and subversive tour given by "Tommy," the popular, openly gay, African American descendant of the Myrtles' slaves, Miles believes, suggests that "tourists were apparently willing, even eager, to hear a spirited perspective from an unlikely source even though it challenged conventional expectations" (114).

At 132 pages of text, *Tales of the Haunted South* is a short but deep and complicated volume, combining the history of slavery, the antebellum south, and tourism, as well as public history, folklore, sociology, and the dubious but entertaining world of ghost hunting. It may not be a welcome addition to the gift shops of the Sorrell-Weed House or Myrtles Plantations, but it is certainly an important one, especially for anyone who must negotiate the market demands of tourism and the rigors of historical research.

Leigh Fought Le Moyne College

THEATRICAL JAZZ: Performance, Àse, and the Power of the Present Moment. By Omi Osun Joni L. Jones. Columbus: Ohio State University Press. 2015.

Omi Osun Joni L. Jones details a fascinating interconnection between Yoruba spirit practices and jazz in theatrical art-making. The blend constitutes a new genre as Jones charts generations of a community of artists who craft a unique form of theater that encompasses mind, spirit, body—the everyday—and the hyper-realities of the stage within ancient practices of African aesthetics. The work uses the expansive characteristics of jazz and Yoruba spiritual concepts to practice personal and social transformation as suggested by Paul Carter Harrison and others' notion of black theater as ritual practice. *Theatrical Jazz* provides the biography of an artistic movement committed to principles of acceptance, transformation, and work—a movement in the political sense and yet more like water and smoke pressing its way through the interstices of the American theatrical scene. This form is counterhegemonic in its departure from mainstream American and African American realist and abstract theater.

In graceful prose, Jones shows how late twentieth and early twenty-first century black performers have improvised on the critical, affirming, transformative characteristics of ritual in a distinctive riff. Theatrical Jazz practice turns theater towards personal and communal change through specific methodology and process in Jones's and her artist collaborators' work. Jones explicates elements of jazz, Yoruba cosmology, black queer epistemology, and theater in the bountiful oeuvres of foundational practitioners Laurie Carlos, Daniel Alexander Jones, and Sharon Bridgforth. Jones analyzes iconic shows including Carlos's *White Chocolate For My Father*, Jones's *The Book of Daniel: jazz rite in lecture format*, and Bridgforth's *con flama.* These "elders" as master teachers have trained generations of artists to create new work rooted in black jazz, Africanist, and queer

approaches to endless charged topics such as identity, sex and sexuality, womanhood, formations of blackness, violence, history, and ecology.

Part research journal and part theoretical genealogy, *Theatrical Jazz* contemplates how knowledge and art are produced, sourcing both from a similar spring. Through her contemplations of her own scholarly and artistic journey, what she calls "autocritography," Jones shows how the unique perspective of the scholar-artist illuminates the processes of knowledge in addition to the significances of the research subjects' work (5). Via auto-ethnographic poetic offerings, Jones's experiences and responses operate as editorial, as evidence, as commentary, and as embodied theory of personal account, such as that which she demands of the other artists she studies—and the artists demand of themselves in their practice. The commitment and community sensibility of theatrical jazz exists in the forging and writing of *Theatrical Jazz* as well as in its content, observations, and criticism.

Likewise, in the spirit of "The Bridge / Àse / Transformation," the artists boldly share their lives as candidly as their art. Both jump off the page with vivid, perilous, and refreshing honesty. This approach allows Jones and the brilliant, sophisticated artists she engages to speak together in the collaborative spirit of the art itself. The genre incorporates techniques that demand connection and contributions from audience members who necessarily become witnesses and accomplices as they participate through presence and play. The book's composition models this practice, a gift for those who have had the privilege of witnessing one of these electric shows live and those encountering them for the first time on these multi-vocal pages.

Stephanie Leigh Batiste University of California, Santa Barbara

WE BELIEVE THE CHILDREN: A Moral Panic in the 1980s. By Richard Beck. New York, NY: Public Affairs. 2015.

This is the first book on the 1980s day care center panics to have appeared in a good while, and it is a worthy but frustrating addition to the literature on that mass hysteria. This episode of public panic is virtually unknown to the present generation of students and is probably less well-known to many younger faculty members as well. While no one was hanged or pressed to death as in the Salem witch trials, people were falsely imprisoned, lives and businesses were ruined, communities were put into turmoil, and personal relationships were destroyed. All this on the basis of testimony that was nearly always dubious, often patently unbelievable, and, worst of all, was often the product of adult coercion of children. In the aftermath public institutions and professional practices were cast into doubt (though in some cases not as much as they deserved to be) on the basis of the zealous ineptitude, professional misconduct, and, in some cases, outright opportunism that was revealed.

The book's most valuable contribution is its clear and thorough reportage of these events, now fading from public memory. There were several notorious cases that obtained national coverage in this drama, each of which sadly contains a large cast. Beck cogently shapes this mass of material, using the infamous McMartin Preschool case as the primary focus. It is salutary for each generation to examine such public hysterias anew, for the effects that they have upon democratic processes and the rule of law is frightening. In short, an inquisitorial mentality prevails. The presumption of guilt rather than innocence, the propensity for authorities to bully and railroad, and the eager acceptance of tendentious procedures and dubious testimony—all this indulgence of the irrational is fully displayed in these pages.

While the book succeeds as a chronicle, it is less convincing in its analyses. Moral panics are sometimes complete fabrications, but are much more often overreactions to a real problem or plausible threat. Tens of thousands of day care centers employing vast numbers of people must surely have some lapses in screening procedures and employ the occasional pedophile. The most interesting question, then, is why did people believe, and in some cases truly *want to* believe that daycare centers were riddled with pedophiles? Or believe that pedophiles were not just child molesters, but satanic monsters capable of indulging in phantasmagoric indecencies involving enormous cults in far-flung locations, all without leaving a trace of evidence behind? Beck's conclusions on the why question prove insufficient and tendentious.

Even though Beck's title does employ a sociological term of art, he is not obliged to engage in the sort of academic sociology found in peer-reviewed journals; nonetheless, some sociological scaffolding may have served him well. For one thing, conceptualizing moral entrepreneurship may have helped the author overcome his own apparent biases. Who were the moral entrepreneurs who generated and maintained this panic? Beck argues that the panic revealed a backlash against feminism by showing that leaving children in the care of strangers, as opposed to their mothers, is a bad idea. While this assertion seems plausible, it actually ignores key elements—some of which the author reports—including widespread support of the prosecutions from within feminist communities and feminist admonitions to believe the victims' wild testimony. The author makes nothing of the fact that prosecutors in several of the most prominent cases were ambitious young women who identified themselves as feminists. Some—Janet Reno and Martha Coakley, to name two—launched their careers within the Democratic party on the basis of their prosecutions of daycare providers. The various child experts, psychiatrists, and social workers whose misconceived interview methodologies fueled the prosecutions would have largely conceived of themselves as progressives, not family-values Republicans pining for the good old days.

The author ends by engaging in a sort of Freudian retrenchment—surprising to see in light of the dead-and-buried status of Freud in his guise as scientist of the mind. The fact that the now discredited recovered memory movement played such a large role in sustaining the panic and that movement engaged in Freudian apostasy does not entail that Freudianism is itself valid. And surely those pushing recovered memory theories and therapies were anything but the sort of family-values conservatives that Beck blames for the panic.

Matthew Stewart Boston University

WEST OF HARLEM: African American Writers and the Borderlands. By Emily Lutenski. Lawrence: University Press of Kansas. 2015.

In *West of Harlem*, Emily Lutenski brings heretofore marginalized or erased black modernist experiences to the center. As the book's subtitle suggests, there is an intimate connection between *African American Writers and the Borderlands*. Though the nearly exclusive focus on Harlem as the site of black modernist literary production and identity formation provides a useful center point from which to start, the center cannot hold if striving to do justice to the breadth and complexity of black lives. Indeed, any dominant narrative of blackness—in any era—will likewise occlude, suppress, and deny the great diversity of African American experience. In her rejection of "the idea that the West is anomalous in black history and experience" Lutenski joins the growing ranks of scholars

who would disrupt, challenge, and outright refuse monolithic racial and cultural narratives (25).

Rather than anomalous, Lutenski argues, the West played a significant role in shaping the consciousness of the New Negro. What is more, "the borderlands West … was repurposed as … dreamscape in the years of the New Negro renaissance" (257). The dream was shared by Ralph Ellison, who argued that black freedom can be found in the American West (5–10). Here the West figures as frontier, as an escape from the black-white dialectic, and as liberating geographic space "beyond the North-South binary" of the black diaspora (12). In this West, the African American dream and the American Dream converge, rather than deferring the latter for the advantage of the former. To figure black freedom through geographic mobility, however, introduces a new challenge, and a not unproblematic one at that: "if American culture is to be maintained, new frontiers must be created" (9).

Lutenski's argument, it should be noted, is a cultural one. The book's thesis, to paraphrase its promotional copy, is that borderlands cultures influenced the art of key figures of the Harlem Renaissance in surprising and important ways. In short, one would be mistaken to conceive of African American identity as a monoculture rather than a diverse culture characterized by cultural *mestizaje*. By recovering the ways in which "Mexico played a formative role in [Langston] Hughes's transnational and antiracist vision" we can better see that "a politics and aesthetics long considered Pan-African" must also "be understood as multiethnic" (27). The same could be said of the politics and aesthetics of Richard Wright (who was also deeply influenced by sojourns in Mexico), as well as Jean Toomer (who arrived in Harlem from the West, and kept a home in New Mexico), Arna Bontempts (who set multiple works in Los Angeles, where he "spent his formative years"), and other major figures of the Harlem Renaissance—the last three of whom Lutenski devotes separate chapters to in the book (26).

Lutenski's masterful recovery of the West's influence on the African American imaginary—the myths, metaphors, and folklore around which identities coalesce and form—gestures toward the work of Paul Gilroy, whose seminal notion of the Black Atlantic encouraged looking beyond national borders. In illuminating previously occluded cultural and intellectual influences, such projects run parallel to work done in borderland studies, as José David Saldívar notes in *Border Matters: Remapping American Cultural Studies*. In drawing from both Gilroy and Saldívar, Lutenski's recovery project suggests the need—given the inextricable connections that bind them together—for greater engagement and conversation between ethnic studies fields.

As a spatial studies project situated in the borderlands of the American West, Lutenski's work engages deeply with the work of Latina scholars such as Mary Pat Brady and Norma Alarcón. It is no surprise, then, that in opposition to her opening gesture toward Gilroy and "constructs of the transnational," Lutenski must insist that "region" cannot be elided—that place matters (12). Even a more abstract and metaphorical account of space theory must insist on the importance of place, as indicated by Mary Pat Brady's emphasis on "the discursive and the spatial" as loci for the intersectionality of race, class, gender, and sexuality in her *Extinct Lands, Temporal Geographies: Chicana Literature and the Urgency of Space* (23). This should warm the hearts of American studies scholars. Regional studies—despite the need to attend to trans-regional and border-crossing cultural flows—remain relevant after all.

Michael Nieto Garcia Clarkson University